

# MODERN PICTURES

OF

CHARLES HILDITCH RICKARDS, ESQ.,

Of Seymour Grove, Old Trafford, Manchester, Deceased.

1888

CATALOGUE  
OF  
THE VALUABLE COLLECTION OF  
**MODERN PICTURES**  
OF  
**CHARLES HILDITCH RICKARDS, Esq.,**

Of Seymour Grove, Old Trafford, Manchester, Deceased;

COMPRISING  
**FIFTY-SEVEN IMPORTANT WORKS OF**  
**G. F. WATTS, R.A.,**

ALL PURCHASED FROM THE ARTIST BY THE LATE OWNER,

Many of them Exhibited at the Grosvenor Gallery, 1881;

AND OTHER

**Ancient and Modern Pictures**  
FROM DIFFERENT COLLECTIONS:

WHICH

**Will be Sold by Auction, by**  
**MESSRS. CHRISTIE, MANSON & WOODS,**  
AT THEIR GREAT ROOMS,  
8 KING STREET, ST. JAMES'S SQUARE,  
On SATURDAY, APRIL 2, 1887,

AT ONE O'CLOCK PRECISELY.



May be viewed Two Days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and Woods' Offices, 8 King Street,  
St. James's Square, S.W.

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

# CATALOGUE.

On SATURDAY, APRIL 2, 1887,

AT ONE O'CLOCK PRECISELY.

*The following are Sold by Order of the Executors of  
CHARLES HILDITCH RICKARDS, Esq., late of  
Seymour Grove, Old Trafford, Manchester, deceased.*

## PICTURES.

G. F. WATTS, R.A.

1 ESAU

25 in. by 17½ in.

G. F. WATTS, R.A., 1865.

2 VIRGINIA

17¼ in. by 11¾ in.

*Exhibited at New York, 1885*

G. F. WATTS, R.A.

3 DAPHNE'S BATH

*Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

4 E. THOBY PRINSEPI, Esq., Member of the Indian Council

 $18\frac{1}{2}$  in. by  $15\frac{1}{4}$  in.*Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

5 MRS. ANDREW HICHENS

 $77$  in. by  $37\frac{3}{4}$  in.*Exhibited at the Royal Academy, 1879**Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

6

\* \* \* \* \*

“And all the air a solemn stillness holds.”

 $16\frac{1}{4}$  in. by  $27\frac{1}{4}$  in.*Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

7 HEBE

 $23\frac{3}{4}$  in. by  $18\frac{3}{4}$  in.*Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

8 THE BRIDGE OF SIGHs

“Take her up tenderly,  
Lift her with care.” $10\frac{1}{2}$  in. by  $16\frac{1}{2}$  in.

## G. F. WATTS, R.A., 1883.

9 THE MODEL

 $23\frac{1}{2}$  in. by  $19\frac{1}{2}$  in.

G. F. WATTS, R.A., 1876.

10 BY THE SEA

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

11 TIME, DEATH, AND JUDGMENT

Design for a larger composition. Time, represented by the painter as the type of unfailing youth and vigour, advances hand in hand with Death; while, poised in the clouds above their heads, follows the figure of Judgment, armed with the attributes of Eternal Law.

$35\frac{1}{2}$  in. by  $27\frac{1}{2}$  in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1874.

12 LADY GARVAGH

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

G. F. WATTS, R.A.

13 MRS. SOMERS COCKS

$25\frac{1}{2}$  in. by  $22\frac{1}{2}$  in.

G. F. WATTS, R.A.

14 LITTLE RED RIDING HOOD

$20$  in. by  $14\frac{3}{4}$  in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

15 THE LADY LILFORD

$23\frac{1}{2}$  in. by  $19$  in.

G. F. WATTS, R.A.

16 THE COUNTESS LYTTON

$30$  in. by  $17\frac{1}{2}$  in.

G. F. WATTS.

17 THE EARL BROWNLOW

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

G. F. WATTS, R.A., 1867.

18 PORTRAIT OF THE ARTIST

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

G. F. WATTS, R.A., 1881.

19 THE ANGEL OF DEATH

Here, beneath a wide arch, which spans the portal of the under world, seated on granite throne, is the mysterious figure which the fears of man so often dress in fantastic forms. Those who have already been brought here form a typical group. The mighty angel has gathered very gently to her calm bosom a little babe: the agonised mother throws herself passionately into the arms of Death, whither the babe has gone, clasping the grey, mysterious robe: hither has come the young soldier, full of health and vigour, and he lays on the step of the throne, as on an altar, his unsheathed sword, calm and self-possessed, neither shunning nor seeking the end: here has come palsied eld: here the healthy ruddy babe, who draws down the shining mantle to fold round him, as though it were a game at which he were playing; and at the child's feet crouches the lion, the king of beasts, for "the whole creation groaneth and travaileth with pain" unto the end, and the beasts, gentle and ungentle, are not exempt from the general law; hither has come the king, uncrowned here in the presence of a mightier than he, bowed with years and cares, not all unwilling to lay aside for the long and dreamless sleep the big honours which were big burdens. Here has come the cripple beggar, to whom one would say life were such unbroken misery that he would cast away his crutch and fling himself with joy into those cold arms, whose touch stills all pain; but the crippled beggar turns and writhes away from the throne, as though he were reluctant to part with his fortune of aching and penury.

$49\frac{1}{2}$  in. by  $30\frac{1}{2}$  in.

*Design for the larger composition*

G. F. WATTS, R.A.

20 RUSSELL GURNEY, Esq., Q.C., Recorder of London

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

G. F. WATTS, R.A., 1863.

21 BIANCA

*Exhibited at Leeds, New York, and Grosvenor Gallery,  
1881*

G. F. WATTS, R.A., 1863.

22 MARGERY

24 in. by 19½ in.

G. F. WATTS, R.A., 1879.

23 BLANCHE

25 in. by 20½ in.

G. F. WATTS, R.A.

24 MOTHER AND DAUGHTER: a study of animal life

20½ in. by 24 in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1868.

25 HERR JOACHIM

35¾ in. by 27 in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

26 FIRESIDE COMPANIONS: 1874

25½ in. by 20½ in.

G. F. WATTS, R.A., 1875.

27 STUDY OF A HEAD

18½ in. by 14½ in.

G. F. WATTS, R.A., 1871.

28 SAMSON

"And he was sore athirst, and called on the Lord, and said, Thou hast given this great deliverance into the hand of thy servant; and now shall I die for thirst, and fall into the hands of the uncircumcised."—*Judges xv. 18.*

22 in. by 10 in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

29 A GIRL'S HEAD

*An early work*

9 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$  in.

G. F. WATTS, R.A., 1875.

30 ARIADNE IN NAXOS

*Exhibited at the Grosvenor Gallery, 1881; and the Royal Institution, Manchester*

G. F. WATTS, R.A., 1861.

31 THE WINDOW SEAT

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1875.

32 PSYCHE

*A finished study for the picture purchased by the Trustees of the Chantrey fund*

25 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$  in.

G. F. WATTS, R.A.

33 THE MARCHIONESS OF BATH

24 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$  in.

## G. F. WATTS, R.A.

## 34 PRAYER

*40 in. by 27 in.**Exhibited at the Royal Academy**Exhibited at the Manchester Institution, 1878*

## G. F. WATTS, R.A., 1877.

## 35 MID-DAY REST

*27½ in. by 35½ in.**Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

## 36 SPRING-TIME : a view near Freshwater, Isle of Wight

*27½ in. by 35½ in.**Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

## 37 SIR PERCEVAL

*22 in. by 9¾ in.**Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A.

## 38 THE CARRARA MOUNTAINS FROM PISA

*10 in. by 17 in.**Study for a larger picture**Exhibited at the Grosvenor Gallery, 1881*

## G. F. WATTS, R.A., 1875.

## 39 THE SPIRIT OF CHRISTIANITY : a symbolical design

The meaning of the design seems to be that the genius of religion, the source and fount of all religion, takes under its protecting care all sects and creeds, regarding them all, with their alliances and their wars, their jarring discords and their occasional harmonies, as so many children.

G. F. WATTS, R.A.

40 ORPHEUS AND EURYDICE

$25\frac{1}{2}$  in. by  $14\frac{3}{4}$  in.

*Design for the larger picture*

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

41 THE ISLAND OF COS

$10\frac{1}{4}$  in. by  $20\frac{3}{4}$  in.

*Exhibited at the Dudley Gallery, 1867*

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1863.

42 THE EVE OF PEACE

56 in. by 40 in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

43 PORTRAIT OF A LADY

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

G. F. WATTS, R.A., 1881.

44 PRETTY LUCY BOND

$23\frac{1}{2}$  in. by  $19\frac{1}{2}$  in.

*Never exhibited*

G. F. WATTS, R.A., 1879.

45 PORTRAIT OF THE ARTIST

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

*Never exhibited*

G. F. WATTS, R.A., 1879.

## 46 LOVE AND DEATH

Love stands upon the threshold of the House of Life, barring the entry against the fatal advance of Death. The bright wings of the god are already crushed and broken against the lintel of the door, and the petals are falling from the roses that Love has set around the porch. The pale form of Death presses forward with calm resistless tread, and the white uplifted arm passes above the head of Love in token of sovereignty.

There is a story attached to the subject of this picture. Some years ago Mr. Watts was painting the portrait of a young man of highest promise, whose life was even then ebbing visibly away. He was surrounded by friends and kindred whose love struggled with death. It is this contest—so familiar in thousands of homes—that Mr. Watts has embodied in this allegorical picture. The door we see, with its clustering roses to make life gracious and pleasant, is the door of the House of Life. This house Death seeks to enter, and it will be observed that neither here nor elsewhere does Mr. Watts ever represent death as the ghastly “King of Terrors,” or as the absurd tragico-comic skeleton, with arrows, of tradition. To him Death is awful as a resistless fate; but its calm, majestic, noiseless march does not inspire terror, and Death as he paints the portrait of it, is not unkindly. He gives it a female form, and shows friendly Death at times gathering with gentle care the infants in its arms. Here the cold, imperial form, with uplifted arm to thrust back the door, has reached the threshold; but glowing, warm, agonising Love, with sheeny plumes, crushed and ruffled in his endeavour, stands in the doorway, and would bar the further advance. In vain! Not even Love can bar the grand sweep of that chill, still form: Love’s task at this house is over, and the winged god must find house-room elsewhere.

44½ in. by 221 in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

## 47 PAOLO AND FRANCESCA DE RIMINI

“Ed egli a me; vedrai quando saranno  
 Più presso a noi; e tu allor li prega  
 Per quell’ amor che i mena; e quei verranno  
 Si tosto come l’ vento a noi li piega,  
 Muovo la voce; o anime affannate,  
 Venite a noi parlar s’ altri nol niega.  
 Quali colombe, dal disio chiamate,  
 Con l’ ali aperte e ferme al dolce nido  
 Volan per l’ aer dal voler portate;  
 Cotali uscir della Schiera ov’ è Dido  
 A noi venendo per l’ aer maligno  
 Si forte fu l’ affetuoso grido.” —Dante’s ‘Inferno,’ canto v.

25½ in. by 20½ in.

*Exhibited at the Grosvenor Gallery*

G. F. WATTS, R.A., 1872.

48 THE RIDER ON THE BLACK HORSE

"I beheld, and lo a black horse; and he that sat on him had a pair of balances in his hand."—*Revelations iv. 5.*

$25\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1879.

49 MISS VIOLET LINDSAY

*Exhibited at the Grosvenor Gallery*

G. F. WATTS, R.A., 1883.

50 "LOVE AND LIFE"

"Love and Life" is a companion to "Love and Death." The winged masculine figure, Love, supports the weak and tottering Life, over the torn and jagged and rough places it has to traverse. It is no part of Love's function to relieve Life of any duty, but only to guide and point the way; but, should feeble Life stumble and stagger towards the precipice on one side or the other of the path, then Love's swift clasp would rescue and save.

$45\frac{1}{2}$  in. by  $22\frac{1}{2}$  in.

G. F. WATTS, R.A., 1881.

51 THE COUNTESS OF KILMOREY

*Never exhibited*

G. F. WATTS, R.A., 1881.

52 LITTLE BLANCHE

$26$  in. by  $19$  in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A., 1865.

53 APPLE BLOSSOM

$20$  in. by  $16$  in.

*Exhibited at the Grosvenor Gallery, 1881*

G. F. WATTS, R.A.

54 LORD LYNDHURST

*24 in. by 24 in.*

*Exhibited at the Municipal Art Gallery, Birmingham*

G. F. WATTS, R.A.

55 IRIS

*26 in. by 21 in.*

*Exhibited at the Municipal Art Gallery, Birmingham*

G. F. WATTS, R.A.

56 ARIADNE DESERTED BY THESEUS

*Exhibited at the Grosvenor Gallery, 1881*

*Exhibited at Birmingham*

*Exhibited at the Dudley Gallery*

G. F. WATTS, R.A.

57 THE RETURN OF THE DOVE

*23½ in. by 72½ in.*

*Exhibited at the Royal Academy, 1869*

*Exhibited at the Grosvenor Gallery, 1881*

## SCULPTURE.

G. F. WATTS, R.A.

58 CLYTIE

*Bust on stand*

*Executed for the late owner*

G. F. WATTS, R.A.

59 MEDUSA

*Bust; executed by the artist in Rome*

## PICTURES.

G. F. MUNN.

## 60 THE WORLD IS CHANGED

"The sun's away,  
And the bird estranged,  
The wind has dropped,  
And the sky's deranged,  
Summer has stopped."—*Robt. Browning.*

38½ in. by 62 in.

F. W. JACKSON.

## 61 TREES IN THE FOREST OF FONTAINEBLEAU

30 in. by 20 in.

MISS LETTSOM.

## 62 ADMIRAL BENBOW

REYNOLDS, After.

## 63 GARRICK, by MISS LETTSOM

HOGARTH, After.

## 64 A PORTRAIT, by MISS LETTSOM

EDDIS, After.

## 65 THE REV. SYDNEY SMITH

*Copied by permission of the daughter of Lady Holland*

W. LINTON.

## 66 PROCIDA CASTLE AND VESUVIUS

## 67 ON THE RIVER TAY

## 68 BANKS OF ABERFELDY

## 69 HEYSHAM, Lancashire

J. WAGSTAFFE.

## 70 A LANDSCAPE

## DRAWINGS.

MISS M. GILLIES.

71 MISS BYRON: 'Am I the delight of Sir Charles Grandison's heart?'

W. WALTERS.

72 WIND AND FLOOD

---

## FROM DIFFERENT COLLECTIONS.

## DRAWINGS.

ACHILLE.

73 A SPANISH INN, with figures

C. BRANWHITE.

74 AN EEL FISHER

T. B. HARDY.

75 BRIG AGROUND OFF PEVENSEY

J. M. W. TURNER, R.A.

76 LIGHTHOUSE, Genoa

F. SANDYS.

77 STUDY OF A HEAD

*Exhibited at the Royal Academy, 1868.*

F. SANDYS.

78 A FEMALE HEAD

E. BURNE JONES, A.R.A., 1886.

79 A FEMALE HEAD—*crayon*

## PICTURES.

RANDOLPH CALDECOTT.

80 THE BAR, SHALDON HARBOUR

*From the Artist's Sale*

T. DANBY.

81 A WELSH RIVER SCENE

*From the Collection of the late Richard Ansdell, R.A.*

P. R. MORRIS, A.R.A.

82 'ROCKED IN THE CRADLE OF THE DEEP'

C. TROYON.

83 THE STORM

*Exhibited at the International Exhibition, 1871*

D. G. ROSSETTI, 1877.

84 MARY MAGDALENE

G. A. STOREY, A.R.A.

85 A DUET

"If music be the food of love, play on."—*Twelfth Night*.*Exhibited at the Royal Academy, 1870*

E. NICOL, A.R.A.

86 THE CHILDREN'S FAIRING

*Exhibited at the Royal Academy, 1871*

W. Q. ORCHARDSON, R.A.

87 DAY-DREAMS

*Exhibited at the Royal Academy, 1870*

H. LE JEUNE, A.R.A.

88 THE PET PIGEON

*Exhibited at the Royal Academy, 1870*

T. S. COOPER, R.A.

89 MOUNTAIN SHEEP

S. E. FRÈRE.

90 THE NECKLACE

F. GOODALL, R.A., 1884.

91 "SWORD OF THE FAITHFUL"

*Exhibited at the Royal Academy, 1884*

H. W. B. DAVIS, R.A., 1877.

92 THE APPROACH OF NIGHT

*Exhibited at the Royal Academy, 1877*

*Exhibited at Paris Universal Exhibition, 1878*

G. H. BOUGHTON, A.R.A., 1880.

93 A MUSIC LESSON

*Exhibited at the Royal Academy, 1880*

H. S. MARKS, R.A.

94 "LET US TO BILLIARDS"

W. P. FRITH, R.A., 1852.

95 "BED-TIME"

*Exhibited*

J. E. HODGSON, R.A., 1873.

96 A POET LAUREATE

P. R. MORRIS, A.R.A.

97 CHANGING PASTURES

L. ALMA TADEMA, R.A.

98 HADRIAN IN ENGLAND: visiting a Romano-British pottery, A.D. 120

*Exhibited at the Royal Academy, 1884*

VICAT COLE, R.A.

99 THE HEART OF SURREY

*Exhibited at the Royal Academy, 1874*

## J. HOLLAND.

100 NELSON SQUARE, Greenwich Hospital

## J. LINNELL, SEN.

101 A HARVEST-FIELD, with gleaners returning

## J. A. AITKEN.

102 A HIGHLAND MOOR

## H. MACALLUM.

103 PULLING FOR THE SHORE

## J. A. AITKEN.

104 COTTAGE IN GLENFINLAS

## E. ELLIS.

105 RECOVERING LOST NETS

## E. ELLIS.

106 WRECK : last seen off Flamborough Head

## H. KOEKOEK, JUN.

107 OFF DOVER

## G. C. STANFIELD, 1870.

108 ST. GIORGIO MAGGIORE, Venice

W. COLLINS, R.A.

109 A CORNFIELD, with gleaners returning on the bank of a river, with a boy seated on a fallen tree, a boat, &c.

40 in. by 62 in.

*Exhibited*

SIR A. W. CALLCOTT, R.A.

110 THE MILL HEAD

G. ROMNEY, 1774.

111 PORTRAIT OF LOUISA HIRNLEY, in a garden, with dog—*whole length*

SIR J. REYNOLDS.

112 PORTRAIT OF ROBERT DODSLEY

T. GAINSBOROUGH, R.A.

113 A LANDSCAPE, with rustic figures

*Painted at Bath for Sir Richard Neave, Bart.*

*From the Collection of the late Sir Thomas Neave, Bart.*

*Exhibited at the British Institution, 1814*

*See Fulcher's Life of the Painter*

R. WILSON, R.A.

114 LAKE ALBANO AND L'ARRICCIA

*The Property of a GENTLEMAN.*

115 Master Lambton, after Sir T. Lawrence, by S. Cousins, R.A.  
 116 The Contemplative Youth, after Sir J. Reynolds, by C. H. Hodges—*proof*

T. GAINSBOROUGH, R.A.

117 A WOODY LANDSCAPE, with cows and a peasant boy

GAINSBOROUGH DUPONT.

118 A PARK SCENE, with a man driving cows to water

J. HOPPNER, R.A.

119 PORTRAIT OF A LADY, in a white dress

A. CUYP.

120 PORTRAIT OF A GENTLEMAN, in black dress and white collar  
*Dated 1636*

A. CUYP.

121 PORTRAIT OF A LADY, in a black dress with lace collar, and jewels  
*Signed*

DE KEYSER.

122 Two GENTLEMEN, on the sea-shore, a man-of-war with boats and figures in the background

---

*The following are the Property of a GENTLEMAN.*

CLIFFORD.

123 A WOOD SCENE—*water-colours*

F. CLAXTON.

124 THE NUN

D. JAMES.

125 A SEA-PIECE

KREYDER.

126 FRUIT

G. DOW.

127 AN OLD WOMAN READING

TERBURG.

128 THE TRUMPETER

*From the Collection of GEORGE PERKINS, Esq.,  
deceased, late of Chipstead, Kent.*

BAPTISTE.

129 VASES OF FLOWERS—*a pair*

A. VANDER NEER.

130 A VILLAGE SCENE, with a conflagration

A. DEL SARTO.

131 THE VIRGIN AND CHILD, and St. John

VAN DYCK.

132 THE CHILDREN OF CHARLES I.

MURILLO.

133 THE ASSUMPTION OF THE VIRGIN

*FROM DIFFERENT COLLECTIONS.*

D. TENIERS.

134 INTERIOR OF A KITCHEN, with four peasants

VAN DYCK.

135 A MAN'S HEAD

R. WILSON.

136 AN ITALIAN SCENE, with anglers

## B. LUINI.

137 THE MADONNA, with the Infant Christ, St. John, and the lamb

## HENDRICK MEYER.

138 THE RUINS OF AN OLD PICTURESQUE CONVENT. From an architectural gateway are seen a shepherd with a flock of sheep, and a cavalier on horseback conversing with a woman; a group of cattle are reposing in the foreground, other figures in the distance

*Signed Hk. Meyer, 1783*

*From the Collection of C. J. Nieuwenhuys, Esq.*

## VAN DER HELST.

139 PORTRAIT OF A LADY, in a dark dress and lace collar

## C. JANSENS.

140 THOMAS, FIRST EARL OF NORTHAMPTON

*From Delapré Abbey*

## UNKNOWN.

141 A CHILD WITH A BASKET OF CHERRIES

*Dated 1606*

*From the Collection of Colonel Ridgway*

## NEWENHAM.

142 PORTRAIT OF CROMWELL

*From the Collection of Robert Bell, Esq.*

## F. COTES.

143 PORTRAIT OF MRS. WILSON

## F. COTES.

144 A LADY WITH A GUITAR

SIR T. LAWRENCE.

145 HEAD OF A GIRL—*a sketch*

J. WILSON, SEN.

146 THE MOUTH OF A RIVER ON THE COAST OF SUSSEX

*Signed*

*From the Collection of W. T. Hibbert, Esq.*

W. TRAIES.

147 A VIEW ON THE TEIGN, Devon, with two fishermen, Dartmoor

hills in the distance

*From the Collection of Sir Charles Hopkinson, K.C.B.*

H. VALTER, 1860.

148 NEAR VENDOME

FINIS.

